

JOHN SLOAN

N^o. 355 DALLAS' ARTISTIC BANJOIST.

Revanto

COMPOSED AND
ARRANGED AS A

Polka,

BANJO SOLO,

WITH

Banjo & Piano Accompaniments,

BY

PARKE HUNTER.

Copyright

PRICE 4/-

LONDON
J. E. DALLAS
415, STRAND, W.C. NOTE

CHANGE OF ADDRESS,
202, HIGH HOLBORN, W.C.
(Opposite British Museum Tube Station),
JOHN E. DALLAS & SONS.

LEVANTO POLKA.

SOLO
BANJO.

4th to D

F. PAROLETTI.

Arr: by PARKE HUNTER.

Intro.

Polka.

Intro.

Polka.

f

mf

5.P.B

3.P.

2PB

2PB

8.P.

7.B.

2PB

mf

f

5.P.B

3.P.

f

p

Trio.

1st p 2nd f

5.P.

2B

5 P

2B

1. 2.

INTERLUDE

f

mf

5.P.B

3.P.

1. 2. FINALE

p

f

7.P

JOHN SCOTT

LEVAN T O

2nd Banjo.

Polka,

Intro:

Polka.

Intro: Polka.

f *mf*

2PB 2B

2PB

f *f*

mf

Trio.

f *p* 2nd time *f*

2B

1. 2. INTERLUDE

f *f*

mf

1. 2. FINALE

DALLAS' MANDOLINIST. N^o 30.

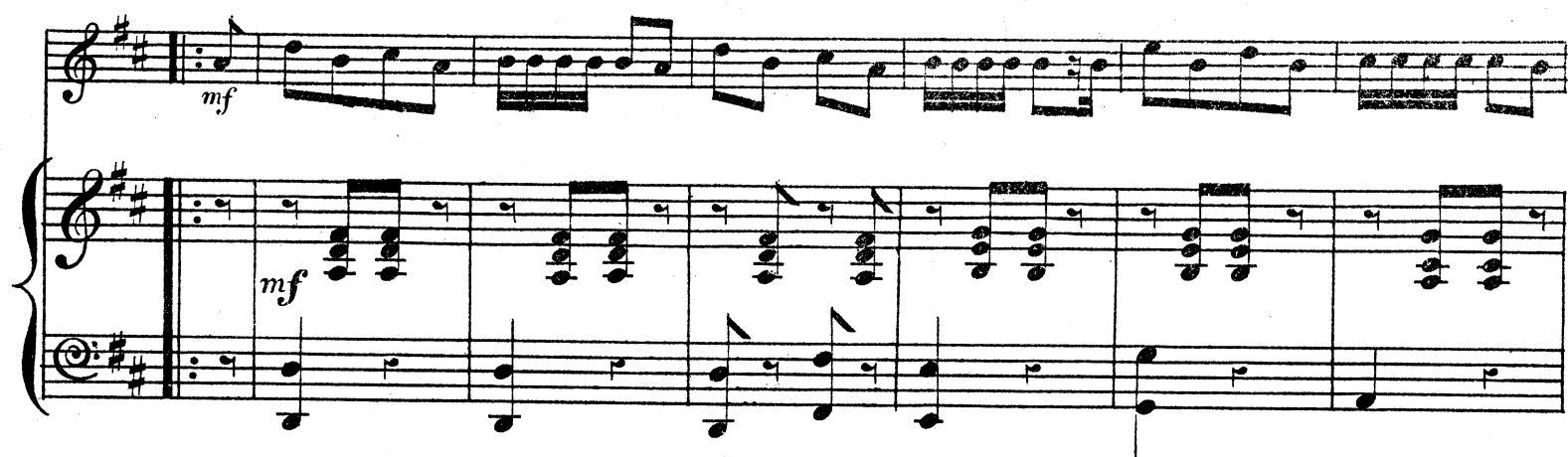
LEVANTO, Polka,

F. PAROLETTI.

INTRO:

PIANO.

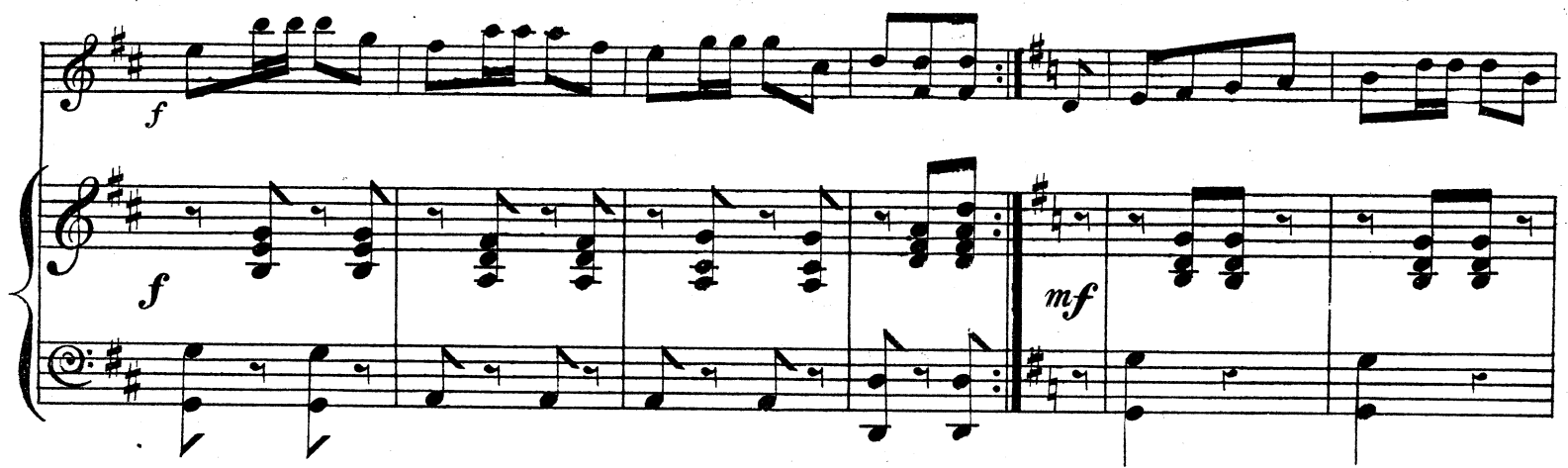
POLKA.



The first system of musical notation consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melodic line begins with a repeat sign and a mezzo-forte (*mf*) dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



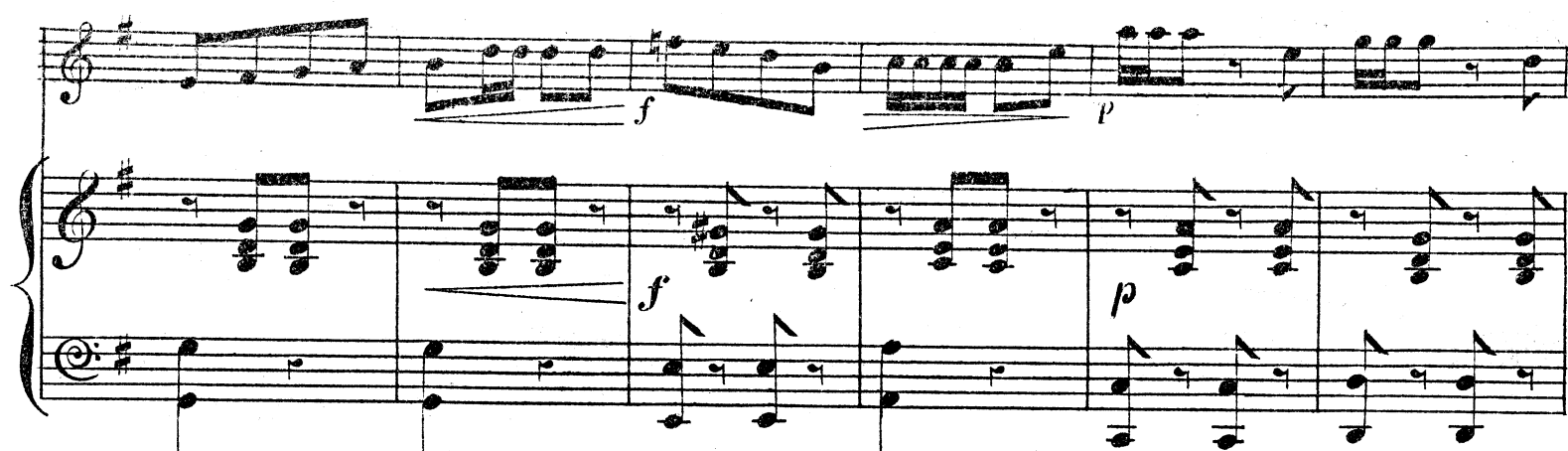
The second system continues the musical piece. The melodic line shows more complex rhythmic patterns, including sixteenth-note runs. The piano accompaniment maintains its harmonic support with consistent eighth-note accompaniment in the bass and chords in the treble.



The third system features a change in dynamics. The melodic line starts with a forte (*f*) marking, while the piano accompaniment also begins with a forte (*f*) dynamic. A mezzo-forte (*mf*) marking appears later in the system, indicating a decrease in volume. The melodic line includes a repeat sign.



The fourth system continues the composition. The melodic line features a series of eighth-note runs. The piano accompaniment provides a consistent harmonic foundation with eighth-note accompaniment in the bass and chords in the treble.



The first system of musical notation consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melodic line features a crescendo from *f* to *p*. The piano accompaniment has a crescendo from *f* to *p*.



The second system of musical notation begins with the section title **TRIO.** above the first staff. The first staff has a melodic line with a first ending marked *1st: p* and a second ending marked *2nd: f*. The piano accompaniment is marked *Legato.* and *p*. The system concludes with a double bar line.



The third system of musical notation continues the melodic line from the previous system. The piano accompaniment features a series of chords in the right hand and a moving bass line in the left hand.



The fourth system of musical notation includes first and second endings for the melodic line, labeled *1.* and *2.* respectively. The piano accompaniment concludes with a final chord marked *f*.

INTERLUDE

The first system of musical notation for the Interlude. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The melodic line begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some with accents. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The second system of musical notation for the Interlude. It continues the melodic and piano parts from the first system. The melodic line shows a variety of rhythmic patterns, including eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands.

The third system of musical notation for the Interlude. It continues the melodic and piano parts. The melodic line includes a forte (*f*) dynamic and a piano (*p*) dynamic. The piano accompaniment continues with chords and moving lines in both hands.

The fourth system of musical notation for the Interlude. It includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the system, and the second ending leads to the final measure. The piano accompaniment continues with chords and moving lines in both hands. The word **FINALE** is written below the piano part, and the word *eres* is written below the melodic part.

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